



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Slipknot IOWA

PARENTAL ADVISORY
ADVISORY
• EXPLICIT LYRICS •

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Slipknot IOWA

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Music transcriptions by Pete Billmann, Jeff Jacobson and Jeff Story

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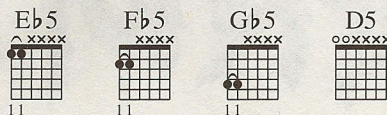
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People = Shit

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root



Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Fast Rock ♩ = 216

Gtrs. 1 & 2
(dist.)

Ab5 G5 N.C. F5 E5 N.C. Ab5 G5 N.C. F5 E5 N.C. D5

w/ Lead Voc. ad lib (next 4 meas.)

N.C.

Gtr. 2

8va- Ah! loco 8va- loco

1 1/2 1 1/2

16 18 (16)

Gtr. 1

w/ Lead Voc. ad lib (next 8 meas.)

Gtrs. 1 & 2 N.C.

Slower ♩ = 128

Come on!

D5 N.C.

Gtr. 1 Eb

1 17 0 1 1 0 0 1 0 1 1 0 5 0 1 1 0 0 1 0 1 1 0 5

Gtr. 2

5 (5) 0 0 X

Gtrs. 1 & 2

Here we go again, mother fucker!

0 1 1 0 0 1 0 1 1 0 5 0 1 1 0 0 1 0 1 1 0 5 0 1 1 0 0 1 0 1 1 0 5

Yeah!

0 1 1 0 0 1 0 1 1 0 5 0 1 1 0 0 1 0 1 1 0 5 0 1 1 0 0 1 0 1 1 0 5

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

1.

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

2.

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

1. Come on

Rhy. Fig. 1

End Rhy. Fig. 1

0 1 1 0 0 1 0 1 1 0 5 0 1 1 0 0 1 0 1 1 0 5 0 1 1 0 0 1 0 1 1 0 5

Verse
N.C.

down and see the id - i - ot right here, too fucked to beg _ and not a - fraid to care.

Riff A

End Riff A

0 1 1 0 0 1 0 0 3 3 0 0 1 1 0 0 4 3 0 0 6 6 5 5

Gtrs. 1 & 2: w/ Riff A (3 times)

What's the mat - ter with ca - lam - i - ty an - y - way? Right? Get the fuck out - ta my _ face.

Un - der - stand that I can't feel an - y - thing. It is - n't like I wan - na sift through the de - cay.

I feel like a wound, like I got a fuck - in' gun a - gainst _ my head. You live when I'm

Interlude
N.C.

dead! One more _ time, _ moth - er - fuck - er! _

Gtr. 3 (dist.) *mf*

10 11 12 11 10 11

Gtr. 2

mf w/ wah-wah as filter steady gliss. steady gliss. steady gliss.

7 7 7 7 6 10

Gtr. 1 Riff B

mf

End Riff B

0 0 1 4 4 0 1 1 1 4 4 0 0 0 1 4 4 0 1 1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

Uh!

Bridge

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

Ev - 'ry - bod - y hates me now, _ so fuck it. Blood's on my face and my hands, _ and I don't know

Gtrs. 1 & 2

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

why, I'm not a - fraid to cry, _ but that's none of your bus - i - ness! Whose life

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

is it? Get it? See it? Feel it? Eat it? Spin it a - round _ so I can spit in its

D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5

face. I wan - na leave with - out _ a trace, cuz I don't wan - na die in this _ place! _

Interlude:
Gtr. 1 w/ Riff B
R.C.

Chorus

A5 D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual_ shit!

Riff C

10 11 12 11 10 11 11 14 14 15 14

12 12 13 12

Gtr. 2

steady gliss. steady gliss. steady gliss.

Gtrs. 1 & 2
Rhy. Fig. 2

7 7 7 7 6 10

7 0 8 1 1 4 4 7

D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual_ shit! Peo - ple e - qual_ shit! Peo - ple e - qual_ shit!

End Riff C

14 15 14 14 15 14 14 15 14

12 13 12 12 13 12 12 13 12

End Rhy. Fig. 2

7 0 8 1 1 4 4 7 7 0 8 1 1 4 4 7 7 0 8 1 1 4 4 7

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff C (1st 2 meas.)

D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual_ shit! What - cha gon - na do? Peo - ple e - qual_ shit! Cuz I'm not a - fraid of you.

D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual shit! I'm ev - 'ry thing you'll nev - er be. Peo - ple e - qual shit! Ah!

Gtr. 3 Riff D End Riff D

14 15 14 15
12 13 12 13

Interlude

Gtr. 3 tacet N.C. (Drums) 3

Yeah!

Gtr. 1 3

17 17 0 0 0 0 0 0 0 0 1 1 1

Gtr. 2

G 17fr. (cont. in notation) Gtrs. 1 & 2

D5 Eb5

0 0 0 0 0 0 0 0 1 1 1 0 0 0 0 0 0 0 1 1 1

D5 Eb5 Eb5 Fb5 Eb5 Fb5 Gb5

(Shouting)

Rhy. Fig. 3 End Rhy. Fig. 3

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 1/2 times)

E♭5 F♭5 E♭5 F♭5 G♭5 E♭5 F♭5

It nev - er stops! You can't be ev - 'ry-thing to ev - 'ry-one.

E♭5 F♭5 G♭5 E♭5 F♭5

Con - ta - gion, I'm sit - tin' at the side of Sa - tan. What do you want from me? They nev - er

E♭5 F♭5 G♭5 E♭5 F♭5

told me the fail - ure I was meant to be. No! O - ver - do it, don't tell me you blew it.

E♭5 F♭5 G♭5 E♭5 F♭5

Gtr. 2

Stop your bitch-in' and fight your way through it. I'm not like you,

Gtrs. 1 & 2

Gtr. 1

(Gtr. 2 cont. in slashes)

I just fuck up. C'm-on moth-er-fuck-er, ev - 'ry-bod - y has to die.

F♭5 G♭5 E♭5 F♭5

(cont. in notation)

I just fuck up. C'm-on moth-er-fuck-er, ev - 'ry-bod - y has to die.

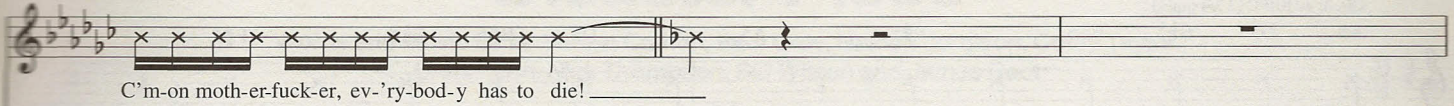
Gtrs. 1 & 2

I just fuck up. C'm-on moth-er-fuck-er, ev - 'ry-bod - y has to die.

Eb5

Fb5

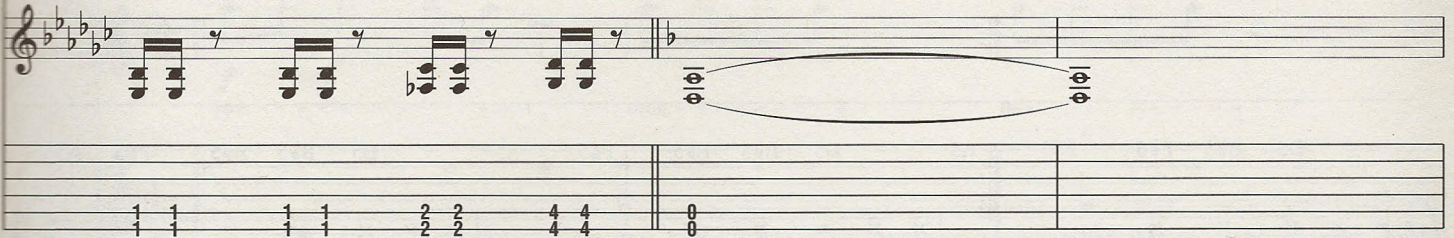
Gb5

Interlude
D5

Gtr. 1



Gtr. 2



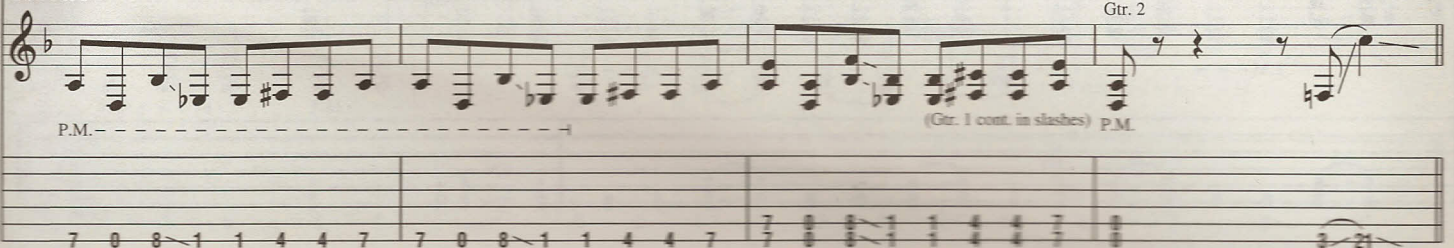
A5 D5 Bb5 Eb5 F#5 A5



D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5 D5

Gtr. 1
P.M.

Gtrs. 1 & 2



Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
Gtr. 3: w/ Riff C (3 3/4 times)

A5 D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual ____ shit! Peo - ple e - qual ____ shit!

D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual ____ shit! Peo - ple e - qual ____ shit! Peo-ple e - qual shit! Yeah!

D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5

Peo-ple e - qual shit! Yeah! Peo-ple e - qual shit! Yeah! Peo-ple e - qual shit! Oh!

2. D5 Bb5 Eb5 F#5 A5 D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual shit! What - cha gon - na do? Peo - ple e - qual shit! Cuz I'm not a - fraid of you.

D5 Bb5 Eb5 F#5 A5 Gtr. 3: w/ Riff D D5 Bb5 Eb5 F#5 A5

Peo - ple e - qual shit! I'm ev - 'ry thing you'll nev - er be. Peo - ple e - qual shit! Ah!

A little slower

Ab5 G5 N.C. F5 E5 N.C. Ab5 G5 N.C. F5 E5 N.C. D5 N.C.

Light the light!

Gtrs. 1 & 2

P.M. - - - P.M. - - - P.M. - - -

Gtrs. 1 & 2

Play 4 times

D5

E \flat 5

D5

E5

D5 F5 E \flat 5

Play 4 times

Rhy. Fig. 1

End Rhy. Fig. 1

N.C.

Gtr. 1 tacet

Gtr. 2

Riff B

End Riff B

Verse

N.C.

Gtrs. 1 & 2: w/ Riff C (3 times)

Gtrs. 1 & 2: w/ Riff B (4 times)

in - fi - nite, I am the in - fant fi - nite. Come a lit - tle clos - er and I'll show you why.

Chorus
 D5 Eb5 D5 * Bb5 Eb+
 (No one is safe!) Nois - es, nois - es, peo - ple make nois - es,

Gtrs. 1 & 2 Rhy. Fig. 2
 P.M. ————
 End Rhy. Fig. 2
 Riff D
 Gtr. 1
 Gtr. 2 *divisi*
 Riff D1

* Chord symbols reflect implied harmony.

D5 Eb5 D5 Bb5 Eb+
 peo - ple make nois - es when they're sick. Noth - ing to do ex - cept hold on to noth - ing.

End Riff D
 End Riff D1

Double-time feel
 Gtrs. 1 & 2: w/ Rhy. Fig. 2
 D5 Eb5 D5
 (No one is safe!) Nois - es, nois - es, peo - ple make nois - es,

To Coda
 End double-time feel
 D5 Eb5 D5 Bb5 Eb+
 peo - ple make nois - es when they're sick. Noth - ing to do ex - cept hold on to noth - ing.

Interlude

Gtr. 1: w/ Riff B (4 times)
 N.C.

1., 2., 3. 4.

Verse

Half-time feel
 N.C.

Uh!
 2. How does it feel — to be locked —
 Riff F
 Gtrs. 1 & 2
 w/ wah-wah as filter
 wah-wah off

in - side an - oth - er dream that nev - er had a chance of be - ing re - al - ized?

End Riff F

2 1 0 3 1 4 1 1 1 1 2 2 2 1 2 1 0 3 1 4 1

Gtrs. 1 & 2: w/ Riff F

End half-time feel

What the fuck are you look - in' at? I'll tell you what you're look-in' at: ev - 'ry-one you ev - er fuck-in' laughed at!

Gtr. 2: w/ Riff E (2 times)

Uh!

Gtr. 1

0 0 0 1 1 1 0 2 1 0 0 0 0 1 1 1 0 2 1 1 0

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)

D5 Eb5 D5 E5 D5 F5 Eb5 D5 Eb5 D5 E5 D5 F5 Eb5

Look in my eyes for the an - swers, typ - i - cal. I can feel it un - der - neath like a mir - a - cle.

D5 Eb5 D5 E5 D5 F5 Eb5 D5 Eb5

Ev - 'ry - bod - y in the world needs more than lies and con - se - quenc -

D5 E5 D5 F5 Eb5 D5 Eb5 F5 D5 E5 D5 F5 Eb5

es to pow - er them. Once a - gain, it's me and no one else.

D5 Eb5 D5 E5 D5 F5 Eb5 D5 Eb5 D5 E5 D5 F5 Eb5

I can't re-mem-ber if there was a some - one else. It's not mine, it's not fair. It's out - ta my

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Eb5 D5 E5 D5 F5 Eb5 D5 Eb5 D5

hands and it's shak - ing. You'll nev - er take me. (No one is safe!)

Coda

Eb+

Interlude

End double-time feel Half-time feel

D5

Gtr. 1

(cont. in notation)

hold on to noth - ing! Noth - ing!

Gtr. 2

13 13

3

Not - ing!

Gtr. 2

* w/ Digitech Whammy Pedal - - - -

steady gliss.

5 11 15 15

13 13

3

* Set for one octave higher. (Fretted pitches are not heard.)

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3

D5 F5 F#5 D#5 G#5 A#5 B5

Gtr. 1: w/ Rhy. Fig. 3

N.C. D5 F5 F#5 D#5 G#5 A#5 B5

Play 6 times

Gtr. 2

P.M. 15ma----- loco

P.H.

P.M.

1 2 (2)

0 0 3 4 1 6 8 9 0 3 4 1 6 8 9

Gr. 1: w/ Rhy. Fig. 3
N.C. D5 F5 F#5 D#5 G#5 A#5 B5 N.C. D5 F5 F#5 D#5 G#5 A#5 B5

Play 4 times

Uh! _____ Come on! _____

15ma ----- loco

P.H. P.M. -----

Gtrs. 1 & 2

15ma ----- loco

P.H. P.M. -----

1 2 (2) 0 3 4 1 6 8 9

* Sing 1st time only.

Bridge

B5 D5 F5 F#5 D#5 G#5 A#5 B5 D5 F5 F#5 D#5 G#5 A#5 B5

(Hate! Hate ain't e - nough to de-scribe me. Some-where _ be-tween scream-ing and cry - ing.

Scream!)

Rhy. Fig. 4

End Rhy. Fig. 4

9 0 3 4 1 6 8 9 9 0 3 4 1 6 8 9

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D5 F5 F#5 D#5 G#5 A#5 B5 D5 F5 F#5 D#5 G#5 A#5 B5

I'm not sup - posed to be _ here! _ I'm not sup - posed _ to be!

D5 F5 F#5 D#5 G#5 A#5 B5 D5 F5 F#5 D#5 G#5 A#5 B5

(Why When do I get to know _ why? Bit Bit - ter as the stink of when I try.

ee? _ ter!)

Gtrs. 1 & 2

Rhy. Fig. 5

End Rhy. Fig. 5

P.M. ----- P.M. -----

9 0 3 4 1 6 8 9 9 0 3 4 1 6 8 9

N.C. D5 F5 F#5 D#5 G#5 A#5 B5 N.C. D5 F5 F#5 D#5 G#5 A#5 B5

I'm not sup - posed to be _____ here! _____

I'm not sup - posed _ to be! ____

15ma----- loco

15ma-----7 loco

(Gtr. 1 cont. in slashes)

D5

Gtr. 1

Gtr. 2 Riff G

w/ wah-wah as filter

End Riff G

No! _____

steady gliss.

Gtr. 1 tacet
Gtr. 2: w/ Riff E (2 times)
N.C.

* Sing 1st time only.

Bridge

Gtr. 2: w/ Riff E (8 times)
N.C.

Pull your hands a - way. I'm gone,

Gtr. 1 Riff H End Riff H

P.M. P.M.

0 0 0 3 3 3 2 0 0 0 3 3 3 2

Gtr. 1: w/ Riff H

good - bye, it's so de - press - ing.

With - er - ing a - way. Take a

Gtr. 1 Riff I End Riff I

P.M. P.M.

0 0 0 3 3 3 2 5 5 5 3 3 6 6 0 0 0 3 3 3 2 5 5 5 3 3 6 6

Gtr. 1: w/ Riff I

look in - side, my soul is miss - ing.

Half-time feel

Gtr. 2: w/ Riff G (7 times)

All I have is dead, so I'll

Gtr. 1 Riff J End Riff J

P.M. P.M.

0 0 0 3 3 3 2 2 2 5 5 5 3 3 6 6 0 0 0 3 3 3 2 2 2 5 5 5 3 3 6 6

Gtr. 1: w/ Riff J

take you with me. Feel like I'm e - rased, so

*Gtr. 1: w/ Riff J

kill me just in case. I feel like I'm e - rased, so

* Omit P.M.

kill me just in case, so kill me just in case!

Gtr. 1

0 0 0 3 3 3 2 2 2 5 5 5 3 3 6 6 0 12

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 5

B5 D5 F5 F#5 D#5 G#5 A#5 B5 D5 F5 F#5 D#5 G#5 A#5 B5

(Cov - et!) Ev - 'ry - thing a - round me's mine. Sty!) Can't see through the sties in my eyes.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 times)

N.C. D5 F5 F#5 D#5 G#5 A#5 B5 N.C. D5 F5 F#5 D#5 G#5 A#5 B5

I'm not sup - posed to be here! I'm not sup - posed to be!

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D5 F5 F#5 D#5 G#5 A#5 B5 D5 F5 F#5 D#5 G#5 A#5 B5

(Down!) Scratch-ing and claw - ing all the way. Stay!) You won't let me fuck - ing stay.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 times)

N.C. D5 F5 F#5 D#5 G#5 A#5 B5 N.C. D5 F5 F#5 D#5 G#5 A#5 B5

I'm not sup - posed to be here! I'm not sup - posed to be!

Gtrs. 1 & 2: w/ Rhy. Fig. 5

D5 F5 F#5 D#5 G#5 A#5 B5 D5 F5 F#5 D#5 G#5 A#5 B5

(Live!) Is there an - oth - er way to live? Die!) Cuz it's the on - ly way to die.

N.C. D5 F5 F#5 D#5 G#5 A#5 B5 D5 F5 F#5 B5 D5 F5 F#5

I'm not sup - posed to be ___ here! I'm not sup - posed to

Gtrs. 1 & 2
15ma----- loco

P.H. P.M. P.M. P.M.

1 2 (2) 0 3 4 1 6 8 9 2 0 3 4 2 0 3 4

Interlude

2nd time, w/ Lead Voc. ad lib.

N.C. D5 F5 F#5 D#5 G#5 A#5 B5

be! Go!

1 13 0 0 3 4 1 6 8 9

Outro

D5 F5 F#5 D#5 G#5 A#5 B5 N.C. D5 F5 F#5 D#5 G#5 A#5 B5

I'm not sup - posed to be ___ here! ___

0 0 3 4 1 6 8 9 0 0 3 4 1 6 8 9

1. 2. D5 F5 F#5 D#5 G#5 A#5 B5 D5 G#5 A#5 B5 N.C.

I'm not sup - posed to be. not sup - posed to be! ___

P.M.-----

0 0 3 4 1 6 8 9 1 6 8 9

My Plague

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root



Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F#-B

Intro

Moderately fast Rock ♩ = 172

D5

Rhy. Fig. 1

Gtr. 1
(dist.)

f

P.M. - - - - -

P.M. - - - - -

End Rhy. Fig. 1

Gtr. 2 (dist.)

Riff A

End Riff A

The Intro section contains two guitar riffs. Riff 1 is labeled 'Rhy. Fig. 1' and is played on a single string (likely the low E string in Drop D tuning) with a heavy distortion effect. It consists of a series of eighth notes followed by a quarter rest. Riff 2 is labeled 'Riff A' and is a more complex riff involving multiple strings, featuring a mix of eighth and quarter notes. Below the riffs is a tablature section for the low E string, showing fret numbers and bends.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
D5 N.C.

D5

N.C.

D5

N.C.

The first part of the Verse features a vocal line and guitar accompaniment. The vocal line starts with the lyrics '1. I'm in con-nip-tions for the fi-nal act you came here for. The one de-riv-a-tive you'. The guitar accompaniment consists of a distorted guitar line (Gtr. 1) playing a rhythmic figure and a clean guitar line (Gtr. 2) playing a more complex riff. The section is marked with 'D5' and 'N.C.' (Natural Chord) indicators.

D5

E \flat 5

D5

N.C.

D5

N.C.

The second part of the Verse continues the vocal line and guitar accompaniment. The vocal line includes the lyrics 'man-age is the one I ab-hor. I need a min-ute to e-lab-o-rate for ev-'ry-one the'. The guitar accompaniment continues with the same patterns as the first part, marked with 'D5' and 'N.C.' indicators. A 'Gtrs. 1 & 2' label indicates that both guitar parts are active.

Verse

D5 N.C. D5 D5 D#5 E5 Eb5

ev - 'ry day bull - shit things that you ____ have done. 2. Your im - pos - si - ble

Rhy. Fig. 2

P.M. - - - - -

0 0 0 1 (1) 2 2 1 0 0 0 0 1 (1) 2 2 1

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

e - go fuck is like a meg - a - lo - ma - ni - a - cal tab on my tongue.

End Rhy. Fig. 2

P.M. - - - - -

0 0 0 1 (1) 2 2 1 0 0 0 1 (1) 2 2 1 0 0 0 1 (1) 2 2 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

You fuck - in' touch me, I will rip you a - part, I'll reach in ____ and take a bite out of that

Interlude

D5 D#5 E5 Eb5 N.C.

shit you call ____ a heart. (Yeah! Yeah! Yeah!)

3. I don't mind be - ing

Gtrs. 1 & 2

22 22

Verse

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

o - gled, rid - i - culed, made to feel mi - nus - cule, When you con - sid - er the source, _ it's kind - a pit - i - ful.

End half-time feel

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

The on - ly thing you real - ly know a - bout me _ is... ...that's all you'll ev - er know! _

Chorus

D5 F5 * G5/Bb E5 Ab5 D5

I know _ why _ you _ blame _ me. _ I _

Gr. 2

P.M. P.M. P.M. P.M. loco

7 7 10 10 12 12 20 20 20 20 20 20 20 20 20 20 20 20 20 20 21 0

Gr. 1

P.M. P.M. P.M. P.M.

7 7 10 10 12 12 0 2 2 2 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 0

*Bass plays Bb.

F5 G5/Bb E5 Ab5 D5

know _ why _ you _ blame _ your - self. I _

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

(0) 7 7 10 10 12 12 0 2 2 2 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 0

Gtr. 1: w/ Rhy. Fig. 3

know — why — you — plague —

Gtr. 2

P.M. P.M. P.M. P.M.

8va

(0) 0 7 7 10 10 12 12 20 20 20 20 20 20 20 20 20

6 6 8 8 10 10 17 17 17 17 17 17 17 17 17 17

me. — I — know — why —

8va

grad. bend

loco

Gtrs. 1 & 2

P.M. P.M.

1/4 1/2

20 20 20 20 20 20 21 0 0 7 7 10

17 17 17 17 17 17 0 6 6 8

To Coda 2 ⊕

To Coda 1 ⊕

you — plague — your —

G5/Bb E5 Ab5

P.M. P.M.

(10) 10 12 12 2 2 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6

8 8 10 10 0 0 2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6

Verse
Half-time feel

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)

self! 4. I'm turn - ing it a - round like a knife in the shell.

D5 N.C. D5 N.C. D5 D#5 E5 Eb5

I wan - na un - der - stand why but I'm hurt - ing my - self.

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

I have - n't seen a lot - ta rea - sons to stop it, I can't just drop it.

D.S. al Coda 1
End half-time feel

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 E5

I'm just a bas - tard but at least I ad - mit it. At least I ad - mit it!

Gtrs. 1 & 2

P.M. - - - - -

0 0 0 1 (1) 2 2 1 0 0 0 1 (1) 2 2 1 0 2 2 2 2 2 2 2 2

⊕ Coda 1
Interlude
N.C.

self!

Gtr. 2 Riff B1 End Riff B1

P.M. - - - - -

0 3 2 4 3 4 3 10 9 9 11 10 0 3 2 4 3 4 3 10 9 9 11 10

Gtr. 1 Riff B End Riff B

P.M. - - - - -

0 3 2 4 3 4 3 3 2 2 4 3 0 3 2 4 3 4 3 3 2 2 4 3

Gtrs. 1 & 2: w/ Riffs B & B1

Yeah! _____

Half-time feel

N.C.
Riff C

End Riff C

1.

Gtrs. 1 & 2

Musical notation for the first system, featuring guitar riffs and bass lines. The guitar part is in treble clef with a key signature of one flat. The bass part is in bass clef. The guitar part consists of a series of eighth and sixteenth notes, with some accidentals. The bass part consists of a series of eighth and sixteenth notes, with some accidentals. The notation includes a repeat sign and a first ending bracket.

2.

End half-time feel

Gtrs. 1 & 2: w/ Riff C (4 times)
N.C.

1.

2.

Musical notation for the second system, featuring guitar riffs and bass lines. The guitar part is in treble clef with a key signature of one flat. The bass part is in bass clef. The guitar part consists of a series of eighth and sixteenth notes, with some accidentals. The bass part consists of a series of eighth and sixteenth notes, with some accidentals. The notation includes a repeat sign and a first ending bracket.

Bridge

Gtrs. 1 & 2: w/ Riff C (4 times)
N.C.

Musical notation for the bridge section, featuring guitar riffs and bass lines. The guitar part is in treble clef with a key signature of one flat. The bass part is in bass clef. The guitar part consists of a series of eighth and sixteenth notes, with some accidentals. The bass part consists of a series of eighth and sixteenth notes, with some accidentals. The notation includes a repeat sign and a first ending bracket.

D.S. al Coda 2

Musical notation for the D.S. al Coda 2 section, featuring guitar riffs and bass lines. The guitar part is in treble clef with a key signature of one flat. The bass part is in bass clef. The guitar part consists of a series of eighth and sixteenth notes, with some accidentals. The bass part consists of a series of eighth and sixteenth notes, with some accidentals. The notation includes a repeat sign and a first ending bracket.

Coda 2

Musical notation for the Coda 2 section, featuring guitar riffs and bass lines. The guitar part is in treble clef with a key signature of one flat. The bass part is in bass clef. The guitar part consists of a series of eighth and sixteenth notes, with some accidentals. The bass part consists of a series of eighth and sixteenth notes, with some accidentals. The notation includes a repeat sign and a first ending bracket.

*Bass plays Bb.

1.

Ab5 D5 F5 F5/Bb E5

me. I know why you blame your -
me. I know

P.M. P.M. P.M. P.M.

2.

Ab5 D5 Bb5 E5 Ab5

- self. why you plague your -

P.M. P.M.

Outro

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

self! self! Well, I know why you blame your -
self! I know why you plague your -

D5 D#5 E5 Eb5 D5 D#5 E5 Eb5

self! self! I know why you blame your -
I know why you plague your -

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2: w/ Riff A (2 times)

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

self!

Everything Ends

**Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root**



Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F#-B

Chorus

Fast Rock ♩ = 204

* C5

B5

F5

Musical score for the song "You are wrong, fucked and over-rated. I think I'm gonna be". The score is in 4/4 time and features a vocal line and a guitar line. The vocal line is in the key of B-flat major and the guitar line is in the key of B-flat major. The guitar line is a distorted electric guitar riff. The lyrics are: "You are wrong, fucked and over-rated. I think I'm gonna be".

You are wrong, fucked and over-rated. I think I'm gonna be

Gtr. 1 (dist.)

Riff A

f

T
A
B

10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 3 3 3 3 3 3 3 3

* Chord symbols reflect implied harmony.

* Chord symbols reflect implied harmony.

Ab5 G5

sick and it's your ___ fault. This is the end of ev - 'ry - thing.

6 6 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 3 3

Eb5
 You are the end of ev - 'ry - thing. I have - n't slept since
 Gtr. 3 (dist.)
 End Riff A Riff B
 mf
 w/ wah-wah as filter
 Harm. - - - - -
 3

pitch: D

**** Composite arrangement**

*** *f* ; w/ dist.

B5 F5 Ab5

I woke up and found my whole life was a lie, moth - er - fuck - er.

Harm. - - - - -

2.3 3 2.3 3 2.3 3 3 2.3 3 2.3 3 2.3 3 3

G D *sim.*

* Harmonic is located one-third the distance between 2nd and 3rd frets.

G5 Eb5

This is the end of ev - 'ry - thing. You are the

Harm. - - - - -

3 3 2.3 3 2.3 3 2.3 3 3 2.3 3

Interlude

Faster ♩ = 236

Half-time feel

Gtr. 3 tacet

N.C.

end of ev - 'ry - thing!

End Riff B

Gtrs. 1 & 2
Riff C

Harm. - - - - -

2.3 3 3 3 0 1 4 1 0 0 1 4 1 0 0 4

Eb5 N.C.

0 6 0 0 1 4 1 0 1 1 1 0 1 4 1 0 0 1 4 1 0 0 4

F#5

End Riff C N.C. Riff D

1. 2. End half-time feel Verse

N.C. G#5 N.C. Eb5 Eb5 D5 D#5 E5 D5 D#5 E5

Uh! 1. Shal - low skin, I can
flaws are the on - ly thing

End Riff D Rhy. Fig. 1

P.M. - - - - -

D#5 E5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D#5 E5 D#5 E5 D#5 E5

paint with pain. I mark the trails on my arms with your dis - dain. Ev - 'ry -
left that's pure. Can't real - ly live, can't real - ly en - dure. Ev - 'ry -

End Rhy. Fig. 1

P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 D#5 E5 D5 D#5 E5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D#5 E5 D#5 E5

day it's the same, _ I love, you hate, but I guess I don't care an - y - more... _ Oh!
thing I see re - minds _ me of her. God, I wish I did - n't care an - y - more... _

D5 D#5 E5 D5 D#5 E5 D#5 E5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D#5 E5 D#5 E5 D#5 E5

Fix my prob - lems with the blade while my eyes turn from blue to gray. God, the
 more I touch, the less I feel. I'm ly - ing to my - self that it's not real. Why is

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

Guitar 1 & 2: Rhythmic figure (Rhy. Fig. 2) consisting of eighth and sixteenth notes.

0 1 2 0 0 1 2 1 2 0 1 2 0 0 1 2 1 2 0 1 2 0 0 1 2 1 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 D#5 E5 D5 D#5 E5 D#5 E5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D#5 E5 D#5 E5 D#5 E5

worst thing hap-pened to me to - day, but I guess I don't care an - y - more... Lord!
 ev-'ry - bod - y mak - ing such a big fuck - ing deal? I'm nev - er gon - na care an - y - more... Lord!

Interlude

D5

N.C.

Gr. 1

(cont. in notation)

Guitar 1: Interlude notation.

1. Fuck. You are

Gr. 2

Gtrs. 1 & 2

Guitar 2: Interlude notation.

0 0 0 6 0 6 0 0 0 2 2 2 1 1 0 0 0 6 0 6 0 0 0 2 2 2 1 1

* Spoken 1st time

Chorus

2nd & 3rd times, Gr. 3: w/ Riff B (1 1/2 times)

C5

B5

F5

Ab5

wrong, fucked and o - ver - rat - ed. Think I'm gon - na be sick and it's your fault.

Riff E

Guitar 3: Riff E notation.

10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6

G5

Eb5

This is the end of ev - 'ry-thing. You are the end of ev - 'ry-thing.

End Riff E

Gtrs. 1 & 2: w/ Riff E
C5

B5

F5

I have - n't slept since I woke up and found my whole life was a lie, —

Ab5

1.
G5

— moth - er - fuck - er. This is the end of ev - 'ry - thing.

Interlude

Half-time feel

Gtrs. 1 & 2: w/ Riff C
N.C.

Eb5

You are the end of ev - 'ry - thing! —

End half-time feel

Eb5 N.C.

Eb5

2. My

2.

G5

Eb5

This is the end of ev - 'ry-thing. You are the end of ev - 'ry-thing.

Gtr. 3 Riff F

End Riff F

grad. bend

Gtrs. 1 & 2: w/ Riff E (2 times)
 Gtr. 3: w/ Riff B (1 1/2 times)
 C5

B5 F5

You're wrong and o - ver - rat - ed. I think I'm gon - na be

Ab5 G5

sick and it's your fault. This is the end of ev - 'ry - thing.

Eb5 C5 B5

You are the end of ev - 'ry - thing. I have - n't slept since { I woke up and found
 I found out

F5 Ab5 1st time, Gtr. 3: w/ Riff F G5

my whole life was a lie, moth - er - fuck - er. This is the
 my whole life was a lie! This is the

Eb5 To Coda

end of ev - 'ry - thing. You are the end of ev - 'ry - thing!
 end of ev - 'ry - thing. You are the end of ev - 'ry -

Gtr. 3: w/ fdbk., slides, etc. (next 4 meas.)
 N.C.

Gtr. 1

P.S. - - - - - steady gliss.

Interlude
 Half-time feel

1., 2., 3.

4.

Gb5 F5 A5 Eb5 D5 N.C. D5 N.C.

Suf - fer!

Gtr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. - - - - - P.H. - - - - - P.H. - - - - -

pitch: Db C E C

Gtr. 2 Rhy. Fig. 3A End Rhy. Fig. 3A

P.M. - - - - - P.M. - - - - -

4 3 2 1 0 4 3 4 3 X 0 3 C X

Gb5 F5 A5 Eb5 D5 E5 F5 Gb5 F5 A5 Eb5 D5 E5 F5 *Play 3 times*

Gtrs. 1 & 2
 Rhy. Fig. 4
 End Rhy. Fig. 4

Bridge

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (5 times)

Gb5 F5 A5 Eb5 D5 N.C. Gb5 F5 A5 Eb5 D5 N.C.

What the hell am I do - ing? Is there an - y - one left in my life?

Gb5 F5 A5 Eb5 D5 N.C. Gb5 F5 A5 Eb5 D5 N.C.

What the fuck was I think - ing? An - y - bod - y want to tell me I'm fine?

Gb5 F5 A5 Eb5 D5 N.C. D5 N.C.

Where the hell am I go - ing? Do I e - ven need a rea - son to hide?

Gtrs. 1 & 2
 P.M.

5 17

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (2 times)

End half-time feel

Gb5 F5 A5 Eb5 D5 N.C. Gb5 F5 A5 Eb5 D5 N.C.

I am on - ly be - trayed! I am on - ly con - di - tioned to

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)

Gb5 F5 A5 Eb5 D5 E5 F5 Gb5 F5 A5 Eb5 D5 E5 F5

die!

Gb5 F5 A5 Eb5 D5 E5 F5 Gb5 F5 A5 Eb5 D5 E5 F5

Interlude

Gtr. 1

D5

steady gliss. (cont. in notation)

Gtr. 2

0 0 0 6 0 6 0 0 0 2 2 2 1 1 0 0 0 6 0 6 0 0 0 2 2 2 1 1

N.C.

D.S. al Coda
(take 2nd ending)

You are

Gtrs. 1 & 2

0 0 0 6 0 6 0 0 0 2 2 2 1 1 0 0 0 6 0 6 0 0 0 2 2 2 1 1

⊕ Coda

Outro

Half-time feel

Gtrs. 1 & 2: w/ Riff D (3 times)
N.C.

F#5 N.C. G#5 N.C. Eb5 N.C. F#5

thing! _____

N.C. G#5 N.C.

Eb5

N.C.

F#5 N.C. G#5 N.C.

Eb5

You are the end of ev - 'ry - thing! _____

Free time

Gtr. 3: w/ fdbk., etc.

N.C.

F#5

N.C.

G#5

N.C.

(14 sec.)

No! _____

Gtrs. 1 & 2

0 1 4 1 0 0 1 4 1 0 0 4 0 6

The Heretic Anthem

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root



Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F#-B

Intro

Fast Rock ♩ = 196

* D5

Eb5 D5

Eb5

Gtr. 2 (dist.)



(cont. in notation)

(Hi-hat)
Gtr. 1 (dist.)

Spoken: 8, 7, 6, 6, 6, 5, 4, 3, 2, 1...

f P.M. - - - - -

T
A
B

22 0 0 0 0 1 0 0 0 1 0 0 0 1

*Chord symbols reflect implied harmony.

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 N.C.

Gtrs. 1 & 2

Rhy. Fig. 1 End Rhy. Fig. 1

Yeah!

15ma - - - - -

Harm. - - - - -

4 3

pitch: F#

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Rhy. Fig. 1 (3 1/2 times)

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Yeah.

D5 Eb5 D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5

Gtr. 2

Rhy. Fig. 2
Gtrs. 1 & 2

End Rhy. Fig. 2

1. I'm a

P.M. - - - - -

0 0 0 1 0 0 0 3 2 0 6 5 4 3 0 0 3 1 0 1 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (8 times)

D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5 D5 F5 E5 D5 Db5 C5 Gb5

pop star threat and I'm not dead yet, got a su - per dred bet with an

F5 D5 Bb5 D5 Eb5 D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5

an - gel drug head. Like a dead beat win - ner, I want to be a sin - ner, an

D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5 D5 F5 E5 D5 Db5 C5 Gb5

i - dol - ized bang for the in - dus - try kill - er. A hid - e - ous man that you don't

F5 D5 Bb5 D5 Eb5 D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5

un - der - stand, throw a su - i - cide par - ty and I'm guar - an - teed to fuck - ing snap.

D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5 D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5

It's e - vil - son - ic, it's por - no - hol - ic. Break-downs, ob - scen - i - ties, it's all I wan - na be. If you're

Chorus

Half-time feel

E5 G5 F#5 G5 G#5 G5 G#5 A5 B5 E5 G5 F#5 G5 G#5 G5 G#5 A5 B5

five - five - five, then I'm six - six - six! If you're

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - - -

2 2 5 4 5 6 5 6 7 6 2 2 5 4 5 6 7 6

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

E5 G5 F#5 G5 G#5 G5 G#5 A5 B5 E5 G5 F#5 G5 G#5 G5 G#5 A5 B5

five - five - five, I'm six - six - six! Well, if you're

E5 G5 F#5 G5 G#5 G5 G#5 A5 B5 E5 G5 F#5 G5 G#5 G5 G#5 A5 B5

five - five - five, I'm (Six - six - six! What's it like to be a her - e - tic? If you're

To Coda

E5 G5 F#5 G5 G#5 G5 G#5 A5 B5 E5 G5 F#5 G5

five - five - five, I'm Six - six - six! What's it like to be a

End half-time feel

Gtr. 2: w/ Rhy. Fig. 2

G#5 G5 G#5 A5 B5 D5 F5 E5 D5 Db5 C5 Gb5 F5 D5 Bb5 D5 Eb5

her - e - tic?!

Verse

D5 Eb5 D5 Eb5 D5 E5 F5 E5 G5 D5 Eb5 D5 Eb5 D5 E5 F5 E5 G5

2. Ev-'ry-bod-y's so in-fat-u-at-ed. Ev-'ry-bod-y's so com-plete-ly sure of what we are.

Gtrs. 1 & 2
Rhy. Fig. 4

End Rhy. Fig. 4

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

0 0 0 1 0 0 0 1 0 0 2 3 3 2 2 5 0 0 0 1 0 0 0 1 0 0 2 3 3 2 2 5

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

D5 Eb5 D5 Eb5 D5 E5 F5 E5 G5 D5 Eb5 D5 Eb5

Ev - 'ry - bod - y def - a - mates from miles a - way, but face to face, they

D5 E5 F5 E5 G5 D5 Eb5 D5 Eb5 D5 E5 F5 E5 G5

have - n't got a thing to say. I bleed for this and I bleed for you. Still you

D5 Eb5 D5 Eb5 D5 E5 F5 E5 G5 D5 Eb5 D5 Eb5

look in my face like I'm some - bod - y new. Toy, no - bod - y wants an - y -

her - e - tic?! Yeah!

Intermediate

Gtr. 1 tacet

D5 Eb5 D5 F5

D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5

Ab5 G5 D5 G5 F5 D5 F5

Gtr. 1

Gtr. 2

Rhy. Fig. 5

P.M. - - - - -

P.M.

P.M.

P.M.

P.M. - - - - -

P.M.

P.M.

0 1 0 3 0 0 0 0 0 1 2 3 0 1 0 3 1 2 3 0 0 0 0 0 6 5 0 5 3 0 3

D5 Eb5 D5 F5 D5 D#5 E5 F5 Eb5 D5Bb5 D5 D#5 E5 F5 D5 Ab5 G5 D5 G5 F5

Uh. Uh. Her - e -

Gtrs. 1 & 2

End Rhy. Fig. 5

P.M. P.M. P.M. P.M. P.M.

0 1 0 3 0 0 0 0 0 1 2 3 0 1 0 3 1 2 3 0 0 0 0 0 6 5 0 5 3

Grts. 1 & 2; w/ Rhy. Fig. 5 (2 times)
 D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5 Ab5 G5 D5 G5 F5 D5 F5

tic! _____

Yeah! _____

D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5 Ab5 G5 D5 G5 F5
 D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5 Ab5 G5 D5 G5 F5 D5 F5
 Uh.
 D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5 Ab5 G5 D5 G5 F5
 Uh.

Bridge

D5 Eb5 D5 F5 N.C. D#5 E5 F5 Eb5 Bb5 D#5 E5 F5 N.C.

Thir - ty sec - onds, six - teen, eight, four, lem - me tell you why. I have - n't the slight -

Gtrs. 1 & 2

Rhy. Fig. 6

0 1 0 3 1 2 3 1 3 1 1 2 3

Eb5 D5 Eb5 D5 F5 N.C. D#5 E5 F5 Eb5 Bb5

- est, I'm teach - ing your bright - est. They're lis - ten - ing, clam - or - ing. All the

1 1 0 1 0 3 1 2 3 1 3 1

D#5 E5 F5 N.C. Gtr. 1: w/ Rhy. Fig. 6 D5 Eb5 D5 F5 N.C.

mon - ey in the world can't buy me. Go a - head, lie to me, tell me a - gain -

End Rhy. Fig. 6 Gtr. 2

1 2 3 0 0 0 1 0 3 0 0 0 0

D#5 E5 F5 Eb5 Bb5 D#5 E5 F5 N.C. Eb5 N.C.

how you're tor - tured. I wan - na know how you fol - lowed your or - ders

0 1 2 3 0 1 0 3 1 2 3 0 0 0 0 0 0 0 1 0 1 0 0

End half-time feel

D5 Eb5 D5 F5 N.C. D#5 E5 F5 Eb5 Bb5 D#5 E5 F5 N.C. Eb5 D5

So well. You're full of ___ shit. You had a dream, but this ___ ain't it. ___ If you're

P.M. - - - - - P.M. P.M. P.M. P.M. - - - - -

0 1 0 3 0 0 0 0 0 1 2 3 0 1 0 3 0 1 2 3 0 0 0 0 0 0 0 0 0 0 0 0 1 0

Chorus

Gtr. 2 tacet
N.C.

five - five - five, I'm six - six - six! If you're

Gtr. 1 Riff A End Riff A

2 2 5 4 5 6 5 6 7 9 2 2 5 4 5 6 5 6 7 9

Gtr. 1: w/ Riff A

five - five - five, I'm six - six - six. If you're

Gtr. 2: w/ fdbk., slides, etc. (next 8 meas.)

five - five - five, I'm six - six - six! If you're

Gtr. 1 Riff B End Riff B

9 9 12 11 12 13 12 13 14 16 9 9 12 11 12 13 12 13 14 16

Gtr. 1: w/ Riff B

five - five - five, I'm six - six - six. Yeah! If you're

Chorus

Half-time feel

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Gtr. 2: w/ Rhy. Fig. 3 (4 times)

2nd time, Gtr. 1: w/ Riff B (2 times)

E5 G5 F#5 G5 G#5 G5 G#5 A5 B5 E5 G5 F#5 G5 G#5 G5 G#5 A5 B5

five - five - five, then I'm (Six - six - six!) What's it like to be a her - e - tic? If you're

E5 G5 F#5 G5 G#5 G5 G#5 A5 B5 E5 G5 F#5 G5 G#5 G5 G#5 A5 B5

five - five - five, then I'm Six - six - six!) What's it like to be a her - e - tic? If you're

Outro

1. Gtr. 1 & 2: w/ Rhy. Fig. 5 (1st 4 meas.) (3 3/4 times)

G#5 G5 G#5 A5 B5 D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5

her - e - tic?! Uh.

Ab5 G5 D5 G5 F5 D5 F5 D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5

Uh.

Ab5 G5 D5 F5 D5 F5 D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5

Her - e - tic!

Ab5 G5 D5 F5 D5 F5 D5 Eb5 D5 F5 D5 D#5 E5 F5 D5 Eb5 D5 Bb5 D5 D#5 E5 F5 D5

Yeah!

Free time

Ab5 G5 D5 G5 N.C.

(Sound effects)

(35 sec.)

Gtrs. 1 & 2

P.M. P.M.

0 6 5 0 5

**Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root**



Prelude
Slowly ♩ = 64

(Cymbal) (Bass & drums) 8

 * F5

 Gr. 2 (dist.)

 D5/A

mf

T 18 18 18 18 18 18 18 18 18 15

 A X X X X X X X X

 B 15 15 15 15 15 15 15 15 15

8

Gtr. 1 (dist.) Riff A

mf

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 15 15 15
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 12 12 12

* Chord symbols reflect overall harmony.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a single staff and a piano part on a grand staff (treble and bass clefs). The guitar part features various chords and melodic lines, with some notes marked with a 'w/ bar' (with bar) and a '1' (first finger). The piano part consists of a steady bass line and a treble line with chords and melodic fragments. The score is divided into measures, with some measures containing multiple notes or chords. The overall style is a standard musical notation for a guitar and piano duo.

[illegible]

Gtr. 2

F5 D5 E5

20 20 20 20 20 20 22 22 18 18 18 18 18 18 15 15 | 17 17 17 17 17 17 17 17 12 12 12 12 12 12 8

17 17 17 17 17 17 19 19 15 15 15 15 15 15 12 12 | 14 14 14 14 14 14 14 14 9 9 9 9 9 9 5

Gtr. 1 Riff B

10 10 10 10 10 10 10 10 10 10 10 10 10 10 15 15 15 | 15 9 9 9 9 9 9 9 9 9 9 9 9 12 12 12

8 8 8 8 8 8 8 8 8 8 8 8 8 8 12 12 12 | 12 7 7 7 7 7 7 7 7 7 7 7 7 10 10 10

Gtr. 3 Riff B1 (dist.)

mf

10 10 10 10 10 10 10 10 10 10 10 10 12 14 14 14 14 14 (14)

10 10 10 10 10 10 10 10 10 10 10 10 12 14 14 14 14 (14)

F5 D5 E5

20 20 20 20 20 20 22 22 18 18 18 18 18 18 15 15 | 17 17 17 17 17 17 17 17 12 12 12 12 12 12 8

17 17 17 17 17 17 19 19 15 15 15 15 15 15 12 12 | 14 14 14 14 14 14 14 14 9 9 9 9 9 9 5

End Riff B

12 10 10 10 10 10 10 10 10 10 10 10 15 15 15 | 15 9 9 9 9 9 9 9 9 9 9 9 9 15 15 15

10 8 8 8 8 8 8 8 8 8 8 8 8 12 12 12 | 12 7 7 7 7 7 7 7 7 7 7 7 7 13 13 13

End Riff B1

10 10 10 10 10 9 9 9 9 (9) 2 2 (2)

10 10 10 10 10 9 9 9 9 (9) 2 2 (2)

Gr. 3: w/ Riff B1

Gr. 2

F5 D5 E5

20	20	20	20	20	20	20	20	20	18	18	18	18	18	15	17	17	17	17	17	17	17	17	12	12	12	12	12	12	8
17	17	17	17	17	17	17	17	17	15	15	15	15	15	12	14	14	14	14	14	14	14	14	9	9	9	9	9	9	5

Gr. 1

15	15	10	10	10	10	10	10	10	10	10	10	10	15	15	15	15	9	9	9	9	9	9	9	9	9	9	9	9	9	12	12	12
13	13	8	8	8	8	8	8	8	8	8	8	8	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	10	10	10

Oh!

F5 D5 E5

20	20	20	20	20	20	22	22	18	18	18	18	18	18	20	20	17	17	17	17	17	17	17	17	17	17	17
17	17	17	17	17	17	19	19	15	15	15	15	15	15	17	17	14	14	14	14	14	14	14	14	14	14	14

12	10	12	12	10	10	10	10	10	10	10	10	10	15	15	15	15	9	9	9	9	9	9	9	9	9	9	9	9	9	15	15	15
10	8	10	10	8	8	8	8	8	8	8	8	8	12	12	12	12	7	7	7	7	7	7	7	7	7	7	7	7	7	13	13	13

Intro

F5 A5 Ah! E5 G5 Bb5

f

grad. bend

1/4 1/2 3/4 1

3	3	7	7	7	7	2	2	2	2	2	2	2	2	2	5	8	(8)
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	-----

Riff C

End Riff C

3	3	7	7	7	7	2	2	2	2	2	2	2	2	2	5	8	(8)
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	-----

Gtr. 1: w/ Riff C (3 times)

Gtr. 2 F5 A5 Ah! E5 G5 Bb5 F5 A5

Uh! E5 G5 Bb5 F5 A5

Yeah! E5 G5 Bb5 F5 D5

E5 G5 F5 D5 E5 Bb5

Verse

Gtr. 2 tacet
F5

D5 E5

Gent - ly, my mind es - capes to the re - lax - ing world of pleas - ure,

* (Gent - ly.)

Gtr. 3 Riff D mp Harm. End Riff D

* Whisped

F5

_____ a pleas-ure that - 'll take my _____ mind _____ off the re - al - i - ty of my _____
(My _____)

F5

life, _____ my past life... life as I know it now!
life.)

pp grad. cresc.

[illegible]

* Fade in.

Gtr. 2: w/ Riff C (4 times)

F5

And what-ev - er may come, it slow-ly dis - ap - pears ____ to some-where in the back _ of my

Riff E

f

F5

mind. It will re - main there _____ un - til I wish to re - trieve it. _____

* Interlude

Gtrs. 1 & 2: w/ Riffs E & C (4 times)

* Gradual accel.

F5 A5 E5 G5 Bb5
 Uh!
 The Sound of Silence

F5 A5 E5 G5 Bb5

Yeah!

13 13 13 13 13 13 13 13 13 13 13 13 13 17 17 17 17 17 12 12 12 12 12 12 12 12 17 17 17 17 15 15 15 15

N.C.

accel.

Yeah! (Yeah!)

Gtrs. 1 & 3

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

12 12 12 12 12 12 12 12 15 15

21

Gtr. 2

(cont. in slash)

3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 12

Interlude

Faster ♩ = 200

Gtr. 3 tacet

D5 Eb5 D5

Gtr. 2 tacet

Gb5 F5 Eb5

D5

Eb5 D5 F5

D5

Gb5 F5 Eb5

D5

Gtr. 2

P.M. - - - - -

Gtr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 1 0 3 0 4 3 1 0 0 0 0 1 0 0 0 4 3 1 0 0 0

Gtrs. 1 & 2 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5 End Rhy. Fig. 2

Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 1 0 3 0 4 3 1 0 0 0 0 1 0 3 0 4 3 1 0 0 0

Bridge Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

Yes, I will stay here for a while, for I need the break, a break from the pressures of life and ev'ry-thing that lays in the palms of life's hands, oo, life's hands.

Yeah!

End half-time feel

Gtrs. 1 & 2 Eb5 D5 F5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 Eb5 D5

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 1 0 3 0 1 0 3 0 1 0 3 0 1 0 3 0 1 0

F5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 D5 Eb5 D5 F5 Gb5 F5 Eb5

Uh.

P.M. ---

3/3 0 1 0 3/3 0 1 0 3/3 0 1 0 3/3 4 3 1

Bridge

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Eb5 D5 F5 D5 Gb5 F5 E5 D5 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5

This mode is in - cred - i - ble! It's out of this world.

End Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Eb5 D5 F5 D5 Gb5 F5 E5 D5 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5

Too bad I must al - ways leave it... ...but that's

Eb5 D5 F5 D5 Gb5 F5 Eb5 D5 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5

life! (Oo, yeah!) That's life! (Yeah!) That's

Eb5 D5 F5 D5 Gb5 F5 Eb5 D5 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5

life! (Yeah!) That's life! Yeah! Yes!

Outro

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

N.C. Eb5 D5 F5 D5 Gb5 F5 Eb5 D5 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5

Yes! Yes!

Eb5 D5 F5 D5 Gb5 F5 Eb5 D5 Eb5 D5 F5 D5 Gb5 F5 Eb5 D5 N.C.

Yes! Oo, yes!

Gtr. 2

10 12

0 1 0 3/3 0 4 3 1 0 0

Left Behind

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Moderately fast ♩ = 150

Gtr. 1 band tacet
(dist.) N.C.

Intro musical notation for Gtr. 1 (dist.) and TAB. The guitar part starts with a forte (f) dynamic. The TAB shows a sequence of notes: 1 0 0 2 2 1 1 6, 6 0 0 1 2 1 1 6, 6 0 0 1 1 2 1 6.

Gtr. 1

band enters

Musical notation for Gtr. 1 and TAB. The guitar part continues with the same melodic line. The TAB shows: 6 0 0 1 2 1 1 6, 6 0 0 1 2 1 1 6, 6 0 0 1 2 1 1 6.

Gtr. 2
(dist.)

Musical notation for Gtr. 2 (dist.) and TAB. The guitar part starts with a forte (f) dynamic. The TAB shows: X X 1 6, 6 0 0 1 1 2 1 6, 6 0 0 1 2 1 1 6.

Gtrs. 1 & 2

Musical notation for Gtrs. 1 & 2 and TAB. The guitar parts continue with the same melodic line. The TAB shows: 6 0 0 1 1 2 1 6, 6 0 0 1 2 1 1 6, 6 0 0 1 1 2 1 6.

Gtr. 1

Musical notation for Gtr. 1 and TAB. The guitar part continues with the same melodic line. The TAB shows: 6 0 0 1 2 1 1 6, 6 0 0 1 1 2 1 6, 8 8 8 8 8 8 13.

Gtr. 2

Musical notation for Gtr. 2 and TAB. The guitar part continues with the same melodic line. The TAB shows: 6 0 0 1 2 1 1 6, 6 0 0 1 1 2 1 6, 8 8 8 8 8 8 13.

Verse

E♭5 D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 F5 E♭5

1. I've known _ fac - es that _ have dis - ap - peared _ in time. _

Rhy. Fig. 1

End Rhy. Fig. 1

1 0 0 6 6 0 0 8 8 7 7 6 6 0 0 1 1 0 0 6 6 0 0 8 8 7 7 3 3 3 3 1

Rhy. Fig. 1A

End Rhy. Fig. 1A

1 0 0 6 6 0 0 1 1 0 0 6 6 0 0 1 1 0 0 6 6 0 0 1 1 0 0 3 3 3 3 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 F5 E♭5

Find me wrapped _ in glass _ and slow - ly soaked _ in lime. _

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 F5 E♭5

2. All my _ friends _ have pic - tures made _ to make _ you cry. _
 3. I can't _ stand _ to see _ your tha - lid - o - mide ro - bot _ face. Ah, _

D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 A♭5 D5 E♭5 D5 F5 D5

I've _ seen this and won - dered what I've done _ to cal - ci - fy,
 _ don't e - ven try it! You had to be a li - ar just to in - fil - trate _ me. I'm still drown - ing!

Gtr. 1

1 0 0 6 6 0 0 8 8 7 7 6 6 0 0 1 1 0 0 6 6 0 0 8 8 7 7 3 3 3 3 0

Gtr. 2

1 0 0 6 6 0 0 1 1 0 0 6 6 0 0 1 1 0 0 6 6 0 0 1 1 0 0 3 3 3 3 0

Chorus

Bb5 Eb5 Bb5 Eb5 Bb5 Eb5 Ab5 Eb5

I ig - nore ____ you! As I close ____ my eyes, _ I feel it all slip-ping a - way.

Riff A

End Riff A

3 3 8 8 3 3 8 8 3 8 6 6 7 7 6 7 6 10 10 10 10 10

1 1 6 6 1 6 6 6 6 6 6 6 1 1 1 1 1 1 1 1

1 13 6 6 6 6 6 6 1 1 1 1 1 1 1 1

Gtr. 1: w/ Riff A (3 times)

Bb5 Eb5 Bb5 Eb5 Bb5 Eb5 Ab5 Eb5

I come _ to'rds ____ you! We all got left be - hind, _ we let it all slip a - way.

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

3 3 8 8 3 3 3 8 8 3 8 6 6 6 6 6 6 6 6 6 1 1 1 1 1 1 1 1

1 1 6 6 1 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 1 1 1 1 1 1 1 1

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Bb5 Eb5 Bb5 Eb5 Bb5 Eb5 Ab5 Eb5

I ig - nore ____ you! As I close ____ my eyes, _ I feel it all slip - ping a - way.

To Coda

Bb5 Eb5 Bb5 Eb5 Bb5 Eb5 Ab5 Eb5

I come _ to'rds ____ you! We all got left be - hind, _ we let it all slip a - way.

Interlude

Gtrs. 1 & 2

[illegible]

2. Interlude

$$^*B\flat 5 \qquad E\flat 5 \qquad B\flat 5 \qquad E\flat 5 \qquad B\flat 5 \qquad E\flat 5$$

** w/ delay

Gr. 1

B7b5 E7b5 B7b5 E7b5 B7b5 E7b5

** w/ delay -

11 8

** Set for dotted eighth-note regeneration w/ multiple repeats.

Gtr. 2

Riff B

P.M.

Gtr. 2

Riff B

P.M.---

1/2 1 1

8 8 8 8 8 8

12

1 1 1 1 1 1 6 6 6 6 6 6 1 1 1 1 1 6 6 6 6 6 6 1 1 1 1 6 6 6 6

* Chord symbols reflect implied harmony.

Gtr. 2 Ab5

Eb5

End Riff B

P.M.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of two phrases, each 8 measures long. The first phrase starts with a B-flat and ends with a quarter rest. The second phrase starts with a B-flat and ends with a quarter rest. Below the staff, there are two rows of fingerings: the first row contains the number 6 repeated 16 times, and the second row contains the number 1 repeated 16 times. The text "P.M." is written below the first measure of the first phrase. The title "The Rose Tree" is written at the top right of the page.

Gtr. 2: w/ Riff B

Bb5 Eb5 Bb5 Eb5 Bb5 Eb5 Ab5 Eb5

Gtr. 1

let ring-

Gr. 1

The musical score for guitar (Gr. 1) consists of a melodic line on a single staff and a fretboard diagram below it. The melodic line begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some beamed together, and includes a trill-like figure. The fretboard diagram below shows the first six frets of the guitar neck. Fingering numbers (1-4) are placed above the notes. A wavy line indicates a tremolo effect. The text "let ring" is written above the diagram, followed by a dashed line. The diagram shows the following fret numbers: 11, 11, 11, 11, 11, 11, 0, 7, 0, 0, 0, 0.

Gtr. 2: w/ Riff B (3 times)

Gtr. 2: w/ Riff B (3 times)

[illegible]

Ab5 Eb5 Bb5 Eb5 Bb5

a - way. I can

17 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 11 12

X X X X X X X X X X X X X X X X

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 8 9

feel it on my mouth, I can taste you on my fin

11 17 16 16 16

8 14 13 13

way! _____ We

Gtrs. 1 & 2

let it all slip a - way! _____

Uh, _____ we let it all slip a - way! _____

1. Bb5 E5 Eb5 Ab5 Bb5 Eb5 Bb5 E5 Eb5 Ab5

way! _____ Uh, _____ we let it all slip a -

2.

Outro

Half-time feel

Bb5

Eb5

Bb5

E5

Eb5

Ab5

Ab5

D5

We let it all slip a - way!

Gtr. 1

Gtr. 2

Eb5

Ab5

Play 3 times

We let it all slip a - way!

D5

The Shape

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Fast Rock ♩ = 196

1. - 4. 5.

D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5 Bb5 Eb5 D5 Eb5 F5 Gb5 Bb5 Eb5 D5 Eb5 F5 Gb5

De

Gtr. 1 (dist.)

mf

TAB

0 8 13 0 1 3 1 0 8 13 0 1 3 3 4 8 13 0 1 3 3 4

Half-time feel

D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5 Bb5 Eb5 D5 Eb5 F5 Gb5 D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5 Bb5 Eb5 D5 Eb5 F5 Gb5

stroy! Ar!

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

f

End Rhy. Fig. 1

0 8 13 0 1 3 1 0 8 13 0 1 3 3 4 0 8 13 0 1 3 1 0 8 13 0 1 3 3 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5 Bb5 Eb5 D5 Eb5 F5 Gb5 D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5 Bb5 Eb5 D5 Eb5 F5 Gb5

Gtr. 3 (dist.)

mf

5

D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5 Bb5 Eb5 D5 Eb5 F5 Gb5 D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5 Bb5 Eb5 D5 Eb5 F5 Gb5

1 1 1/2 1 1/2

5 5 (5) 5 5 (5) 5 5 (5) 5 5 (5) 5

D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5

Bb5 Eb5 D5 Eb5 F5

Gb5 D5 Bb5 Eb5 D5 Eb5 F5 Eb5 D5

Bb5 Eb5 D5 Eb5 F5 Gb5

Gtr. 3 tacet

N.C.(Dm)

Gtr. 4 (slight dist.)

* Vol. swell

** Set for sixteenth-note sextuplet regeneration w/ infinite repeats, next 7 meas.

Gtr. 4 tacet

Verse

Gtrs. 1 & 2: w/ misc. pick scrapes, fdbk & heavy echo (next 20 meas.)

N.C.(D5)

past that's hol - low and dark. Too hor - rid to kill
tell me how I got here. I'd give it all to

for you, too sor - did to die with you. Un - sta - ble
you. Come take it, it's all for you. The noise

N.C.
as al - ways, — come — down. Ev - 'ry - thing else — is just dust and sound!
is so damn loud, but ev - 'ry - thing else — is just dust and sound!

Chorus

Half-time feel

B5 A#5 B5 * Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5
Sep - a - rate! — I've lost my on - ly way.

Gtrs. 1 & 2
Rhy. Fig. 2

End Rhy. Fig. 2

* Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5 B5 A#5 B5 Gb5 F5
Sep - a - rate! — I've lost — my — on - ly way. — Sep - a - rate! — I've

End half-time feel

Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5 B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5
lost my on - ly way. See the shape, — bro - ken — and thrown a - way! —

1.

Interlude

Gtr. 1 N.C.(Eb5)

(D5) N.C.

w/ wah-wah

* Toe-up position throughout.

2.

Gtr. 1 N.C.(Eb5)
Riff A

End Riff A

Gtr. 2 Gtr. 1: w/ Riff A (2 times)

Bridge
Half-time feel

D5 Eb5 Fb5 Eb5

Fb5 Eb5

D5 Eb5 Fb5 Eb5

D5 Eb5 Fb5 Eb5

Shouted: Mm, — I don't wan - na do this an - y - more! Ev - 'ry - thing's —

Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (6 times)

Fb5 Eb5

D5 Eb5

Fb5 Eb5

D5 Eb5 Fb5

Eb5

Fb5 Eb5

D5 Eb5

Fb5 Eb5

— shit, ev - 'ry - thing's been tak - en, for - sak - en. Got - ta start it

D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

o - ver cuz I'm hear - ing it back - wards. Don't make sense, don't feel

Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

bet - ter. Who's bet - ter? It's not that sim - ple. You got - ta fig - ure it out

D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

be - fore you make things dif - fi - cult. It's not a word, it's a prob - lem. The

Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 N.C. (Fb5) (Eb5) (D5) (Eb5) (Fb5) (Eb5)

prob - lem was eas - y. Draw your con - clu - sions, so - lu - tions? An - y - bod - y

Gtrs. 1 & 2

Riff B

steady gliss.

(D5) (Eb5) (Fb5) (Eb5) (Fb5) (Eb5) (D5) (Eb5) (Fb5) (Eb5) (D5) (Eb5) (Fb5) (Eb5)

else wan - na run? Con - tort - ing, dis - tort - ing, I am un -

End Riff B

Gtrs. 1 & 2: w/ Riff B

(Fb5) (Eb5) (D5) (Eb5) (Fb5) (Eb5) (D5) (Eb5) (Fb5) (Eb5) (Fb5) (Eb5) (D5) (Eb5) (Fb5) (Eb5) (D5) (Eb5) (Fb5) (Eb5)

done. One less pro-pa-gan - da night - mare fix - ture. Are you get - ting the pic - ture?

Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

Gtrs. 1 & 2
Rhy. Fig. 4

End Rhy. Fig. 4

Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

Let's _____

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (8 times)
Gtr. 2: w/ Rhy. Fig. 2 (5 times)

B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5

sep - a - rate! _____ I've lost my on - ly way.

Gtr. 3

Riff C

End Riff C

Gtr. 3: w/ Riff C (4 times)

B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5 B5 A#5 B5 Gb5

Sep - a - rate! _____ I've lost _____ my _____ on - ly way. _____ Sep - a - rate! _____

F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5 B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5

I've lost my on - ly way. See the shape _____ bro - ken _____ and

Ab5 G5 Ab5 Bb5 B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5

thrown a - way. — Sep - a - rate! — I've lost my on - ly way.

B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5

Sep - a - rate! — I've lost — my — on - ly way. —

Gtr. 2 Riff D End Riff D

9 8 9 9 9 8 8 9 8 9 11 10 11 13

Gtr. 2: w/ Riff D (2 times)

B5 A#5 B5 Gb5 F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5 B5 A#5 B5 Gb5

Sep - a - rate! — I've lost my on - ly way. See the shape, —

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 times)

F5 Gb5 F5 Gb5 Ab5 G5 Ab5 Bb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

bro - ken — and thrown a - way! —

Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

Oh, bro - ken — and

D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5

thrown a - way! —

Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 D5 Eb5 Fb5 Eb5 N.C.

Yeah! —

Gtrs. 1 & 2

2 1 0 1 2 1 0 1 2 1 2 1 0 1 2 1 0 1 2 1

I Am Hated

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Moderately ♩ = 127

F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 N.C.

1. The whole world's my

Gtrs. 1 & 2 (dist.)

f P.M.

TAB

4	2	0	5	6	4	2	0	5	6	4	2	0	5	6
4	2	0	5	6	4	2	0	5	6	4	2	0	5	6

Verse

N.C.

en - e - my and I'm a walk-ing tar - get, two times the dev - il with all the sig - nif - i - cance.

Gtr. 1 Riff A End Riff A

P.M.

Gtr. 2 Riff A1 End Riff A1

5 0 0 5 5 6 6 5 5 8 8 7 6 5 0 0 5 5 6 6 5 5 8 8 7 6

0 4 0 5 6 0 4 0 5 6 0 4 0 5 6 3 0 5 6

Gtr. 1: w/ Riff A (6 times)

Dragged and raped for the love of a mob, I can't stay be-cause I can't be stopped.

Gtr. 2

0 4 0 5 6 0 4 0 5 6 0 4 0 5 6 0 4 0 5 6

Eat moth-er-fuck-ers a-live who cross-us. I know you're all tired of the same ol' boss-es.

0 4 0 5 6 3 0 5 6 0 4 0 5 6 0 4 0 5 6

Let me tell you how it's gon-na be. I'm gon-na kill ev-'ry-one who steps-up in front of me.

0 4 0 5 6 0 4 0 5 6 0 4 0 5 6 3 0 7 6

Pre-Chorus
N.C.

Wel-come to the same ol' fuck-ing scam, same ol' shit in a dead-fad.

Gtr. 1 Riff B

P.M. - - - - -

P.M. - - - - -

5 4 4 6 6 5 5 8 8 8 4 4 4
6 6 6 2 2 2

5 4 4 6 6 5 5 8 8 8 4 4 4
6 6 6 2 2 2

Gtr. 2 Riff B1

P.M. - - - - -

P.M. - - - - -

5 4 4 6 6 6 6 8 8 8 13 13 13
6 6 6 11 11 11

5 4 4 6 6 6 6 8 8 8 13 13 13
6 6 6 11 11 11

Gtrs. 1 & 2: w/ Riffs B & B1 (3 times)

Ev - 'ry - bod - y wants to be so hard. Are you real or a sec - ond rate sports card?

They all lost their dad — or their wife — just died — and they nev - er got to go out - side. — Shut

up! No - bod - y gives a fuck. — It does - n't change the fact — that you — suck.

Chorus

3rd time, Gtr. 3: w/ Fill 1 (4 times)

D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5

(We are) the an - ti - can - cer. (We are) the on - ly an - swer.

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

0 6 1 0 0 0 6 1 0 6 1 0 0 0 6 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 1/2 times)

D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5

Stripped down, we want you dead. But what's in - side of me — you'll nev - er know.

Fill 1

Gtr. 3 (dist.)

mf

7 7 7 7 7 7
5 5 5 5 5 5

D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5

(We are) bi - pol - - ar gods. (We are,) you know what we _ are. My life was al - ways shit and

To Coda 1 To Coda 2

D5 Ab5 Eb5 D5 Ab5 Eb5

I don't think I need _ this an - y-more. 2. Now,

Gtr. 2

Gtr. 1

0 6 1 0 0 0 6 1 17 X X X 17 (17) 18

0 6 1 0 0 0 6 1 21

Verse
Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)
N.C.

I'm not pret - ty and I'm _ not cool, _ but I'm fat and I'm ug - ly and proud _ so fuck you.

Stand - ing out is the new pre - ten - sion. Stream-line the sick-ness, half - assed ag - gre - sion.

Pre-Chorus
Gtrs. 1 & 2: w/ Riffs B & B1 (2 times)

You got - ta see it to be-lieve it, we all _ got conned. _ All the me - di - o - cre sa - cred cows _ we _

— spawned. Put your trust in the mis - sion. We will not re - pent, this — is our re - li - gion.

⊕ Coda 1 Bridge

F5 D5 F5 Ab5 D5 F5 D5 C5 F5 D5 F5 Ab5 D5 F5 D5 C5

I am hat - ed. — You are hat - ed. —

Gtrs. 1 & 2
Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F5 D5 F5 Ab5 D5 F5 D5 C5 F5 D5 F5 Ab5 D5 F5 D5 C5

We are hat - ed. — I am hat - ed. —

F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5

Gtrs. 1 & 2
Rhy. Fig. 3

End Rhy. Fig. 3

P.M. —

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5

3. Ev - 'ry - thing sucks and I can prove it. Ev - 'ry - bod - y dies, shuf - fle on, re - move it.

F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5

In - di - vid - u - als, in - dis - pens - a - ble, I'm the par - a - dox de - it - y ves - sel.

F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5

The oth - er side holds no se - cret, but this side is done, I don't need it.

F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5 F#5 E5 D5 G5 Ab5

Be - fore you go, you should know you're break - ing down. You'll be rot - ten by the time you're un - der - ground..

Interlude

E5 Eb5 D5 N.C.

Gtr. 1

0 6 1 0 0 0 6 1 0 6 1 0 0 0 6 1

Gtr. 2

2 1 0

E5 Eb5 D5 N.C.

Fuck you.

⊕ Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5

(We are) the source of con - science. (We are) dis - tort - ed sen - ti - ents.

Gtr. 3 Riff C End Riff C

Gtr. 3: w/ Riff C (2 1/2 times)

D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5 D5 Ab5 Eb5

There's on - ly one thing left and I can't leave un - til it's sat - ed. (We are) the ab - so - lute. (We are) con - trol - ling you.

D5 Ab5 Eb5 D5 Ab5 Eb5 D5 N.C.

They're clos - ing in, I can't es - cape. I am hat - ed!

Gtrs. 1 & 2

Skin Ticket

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root



Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F#-B

Intro

Moderate Rock ♩ = 130

* Gtr. 2: w/ pick scrapes, slides, etc.

** N.C.

Riff A

Gtr. 1 (dist.)

First system of Riff A, featuring a guitar staff with a distorted signal and a corresponding TAB staff. The TAB staff shows fret numbers and pick scrapes (X) for the first four measures.

* *f* ; w/ dist.

**Chord symbols reflect overall harmony.

End Riff A

Second system of Riff A, continuing the guitar staff and TAB staff with fret numbers and pick scrapes.

Gtr. 1: w/ Riff A
2nd time, Gtr. 2: w/ Riff B
N.C.

Riff B

End Riff B

First system of Riff B, featuring a guitar staff and a TAB staff with fret numbers and pick scrapes.

2nd time, w/ Lead Voc. ad lib (next 4 meas.)

Second system of Riff B, continuing the guitar staff and TAB staff.

N.C.
Riff C
Gtrs. 1 & 2

End Riff C

Play 4 times

First system of Riff C, featuring a guitar staff and a TAB staff with fret numbers and pick scrapes.

D5 Bb5 A5 D5 Bb5 A5 D5 Bb5 A5 D5 Bb5 A5

Riff D

End Riff D

*fdbk.

pitch: A
*Gtr. 2 only

Verse

1st time, Gtrs. 1 & 2 tacet
2nd time, Gtrs. 1 & 2: w/ Riff D
N.C.

Bridge

N.C.

D5 Rhy. Fig. 1

D5 End Rhy. Fig. 1

Gtr. 3 (dist.)

Gtr. 1
P.M.

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

A5 G5 A5 D5 Bb5

built - in { my grain. }
mi - graine. } Come

P.M. - - - - -

7 5 7 7 7 7 7 7 0 0 0 0 8 8 8 8

A5 G5 A5 D5 Bb5 A5 G5 A5 D5

see my cage, built - in { my grain. } yeah! -
mi-graine, }

P.S.

P.M. - - - - -

7 5 7 7 7 7 7 7 0 0 0 0 8 8 8 8 7 5 7 7 7 0 0 0

Interlude

Gtrs. 1 & 2: w/ Riff C (4 times)
N.C.

2. Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! Yeah! - Yeah!

Chorus

3rd time, Gtr. 3 tacet

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Keep - ing my - self a - live... through your (Em - pa - thy! _____)

Gtrs. 1 & 2

Rhy. Fig. 2

0 1 0 0 1 0 0 1 0 1 0 0 1 0 0 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Keep - ing my - self a - live... through your Em - pa - thy! _____ Keep - ing my - self a - live...

End Rhy. Fig. 2

0 1 0 0 1 0 0 1 0 1 0 0 1 0 0 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

To Coda

through your Em - pa - thy! _____ Keep - ing my - self a - live... through your Em - pa - thy! _____

Guitar Solo

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

D5 N.C. D5 N.C.

Let me go! _____

Rhy. Fig. 3

End Rhy. Fig. 3 Gtr. 3

0 0 0 1 0 3 4 3 0 0 0 1 0 3 4 3 14 12 14 12 15 13

D5 N.C. D5 N.C. D5 N.C. D5 N.C. D5 N.C. D5 N.C.

Yeah! _____

Coda

Interlude

1., 2., 3. 4.

D5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 F5 D5 Eb5 D5 F5 Gb5 F5

Yeah! Yeah! Yeah! _____

Rhy. Fig. 4

Gtrs. 1 & 2

End Rhy. Fig. 4

*Bkgd. Voc. tacet on repeats.

Gtrs. 1 & 2: w/ Rhy Fig. 4 (4 times)

D5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 F5 D5 Eb5 D5 F5 Gb5 F5 D5 F5 D5 Eb5 D5 F5 Gb5 F5

Leave me a - lone! _____

Interlude

Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff C (4 times)
N.C.

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff C (8 times)

6

Keep - ing my - self a - live! _____

**Voc. enters late.

1.

Keep - ing my - self a - live! ____

2.

Keep - ing my - self a - live! ____

Keep - ing my - self a - live! ____

*Voc. enters early.

Outro
D5

Ha, ha, ha. Ha, ha. Ha.

Rhy. Fig. 5
Gtrs. 1 & 2

End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5

Keep - ing my - self a - live! ____

Keep - ing my - self a - live. ____

Gtr. 2: w/ Rhy. Fig. 5 (2 times)
D5 D5/Bb D5/A

Keep - ing my - self a - live! ____

Keep - ing my - self a - live! ____

Rhy. Fig. 6
Gtr. 1

End Rhy. Fig. 6

Gr. 1: w/ Rhy. Fig. 6 (2 times)

D5 N.C. D5 N.C. D5

Keep - ing my - self a - live! ____

Keep - ing my - self a - live! ____

Gtrs. 2 & 3

(2nd time, cont. in slashes)

D5

Gtrs. 2 & 3

Gtrs. 2 & 3 tacet

Bkgd. Voc.: w/ screaming ad lib (next 7 meas.)

**

Keep - ing my - self a - live! ____

Keep - ing my - self a - live! _

Gr. 1

Rhy. Fig. 7

End Rhy. Fig. 7

*Gtr. 3 is sampled gtr. arr. for standard gtr. till end.

**Sung freely till end.

Gr. 1: w/ Rhy. Fig. 7 (till fade)

Keep - ing my - self a - live! ____

Repeat and fade

Keep - ing my - self a-live.

New Abortion

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root



Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F#-B

Intro

Moderately ♩ = 108

Gtr. 1 (dist.) N.C. (D5)

f

Yeah. _

End Riff A

End Riff A1

0 0 0 0 0 0 0 0 0 0

0 1 2 0 2 3 0 1 2 0 2 3 0 2 7 6 0 1 2 0 2 3 0 1 2 0 2 3 0 2 7 6

Gtr. 2: w/ Riff A1

Gtr. 1 Riff B

0 1 2 0 2 3 0 1 2 0 2 3 0 2 7 6 0 1 2 0 2 3 0 1 2 0 2 3 0 2 7 6

Yeah. _

End Riff B

0 1 2 0 2 3 0 1 2 0 2 3 0 2 7 6 0 1 2 0 2 3 0 1 2 0 2 3 0 2 7 6

Verse

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Riff A1 (3 times)

N.C.

1. I'm e - the - re - al. My chil - dren are le - gion, se - ri - al. They stick to my

skin like be - lov - ed cysts. I tear a - way — with my nails and teeth — and fists.

Touch the hands of in - vert - ed saints. Fol - low my heart through the thread - ed pain.

Gtr. 3 (dist.)

mf * w/ DigiTech Whammy pedal

6 + 6 (6)

8 1/4

10

8 1/2

* Set for two octaves above.

** Whammy pedal treadle set to approx. mid-point, next 4 meas.

Cal - low man is a sen - tin - el scream - ing. I see the fu - ture; the fu - ture is bleed - ing. —

10 13 10

9 1/2

Gtr. 1: w/ Riff B

Gtr. 3 tacet

(Yeah. — Yeah. — Yeah. — Yeah.) —

Verse

Gtrs. 1 & 2: w/ Riff A1 (1 1/2 times)

2. Sores, ev - 'ry god - damn min - ute I can feel 'em now. Like a vi - rus, you will nev - er

kill me now. Go - ing un - der - ground, com - ing on like hep - a - ti - tis. We're

out and you can't re - shape us. An - oth - er bug in the con - struct, tear - ing up the

main bus B. Ze - ros and ones are ev - 'ry - thing. Ex - e - cute me. _

Gtrs. 1 & 2

Chorus

Ab5

G5

F5

D5

Voc. Fig. 1

Gtrs. 1 & 2

Rhy. Fig. 1

Gtr. 3

P.H.

P.H.

P.H.

3

2 1/2

1 1/2

5

5

5

(5)

(5)

(5)

0

pitch: D

G#

D

D

G

D

0

D

G

D

F5 E5 Eb5 D5 E5 D5 F#5 D5 G5 F5 E5 Eb5 D5 E5 D5 F#5 D5 G5

Man, it's al - ways the same if we talk or com - plain. We on - ly want to up - set the bal - ance.

P.M. - - - - -

3 2 1 0 2 0 4 0 5 3 2 1 0 2 0 4 0 5

F5 E5 Eb5 D5 E5 D5 F#5 D5 G5 F5 E5 Eb5 D5 E5 D5 F#5 D5 G5

How's it feel to be the New A - bor - tion, the on - ly gen - er - a - tion to suf - fer ex - tor - tion? -

P.M. - - - - -

3 2 1 0 2 0 4 0 5 3 2 1 0 2 0 4 0 5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff C (3 1/2 times)

Bkgd. Voc.: w/ Voc. Fig. 1

Ab5 G5 F5 D5 Ab5 G5 F5 D5

Their fin - ger - prints are hid - den by con -

Ab5 G5 F5 D5 Ab5 G5 F5 D5

trol. No,

Gtrs. 1 & 2

6 6 6 6 5 5 5 5 5 5 3 0 0 0 0 0 0 0 0 6 6 6 6 5 5 5 5 3 6

Interlude

D5

Gtr. 1

You can't take my soul a - way from me.

Gtr. 2

(Gtr. 1 cont. in slashes)

P.H. - - - - -

2 2 1 2 6 5 1 6 2

pitch: Eb

(cont. in notation)

You can't take my soul a - way from

P.H.

(2) 2 1 2 6 5 1 6 2 2 1 2 6 5 1 6 G

pitch: Eb

me.

Ab5 G5 Ab5 G5 Ab5 G5 E5 Ab5 G5 Eb5 A5 E5

You can't take my soul a - way from me.

Gtrs. 1 & 2

Bkgd. Voc.: w/ ad lib. screams (next 8 meas.)

Eb5 E5 Ab5 G5 Eb5 A5 E5 Eb5 E5 Ab5 G5 Eb5 A5 E5

You can't take my soul a - way from me.

Eb5 E5 Ab5 G5 Ab5 G5 Ab5 G5 E5 Eb5 E5 Ab5 G5 Eb5 A5 E5

You can't take my soul a - way from me.

Gr. 2: w/ Riff A (1st 2 meas.) (2 times)

N.C.(D5)

you can't take my soul a - way_ from me. ____ Ha, ha, ha. Oh, you can't take my soul a - way_ from me. _

Gr. 1

P.S. P.S. P.S. P.S. P.S. P.S.

* w/ DigiTech Whammy pedal

* Set for two octaves above.

Fuck you. (Yeah.

Gtrs. 1 & 2

3 2 1 2 2 2 2 2 0 4 4 4 4 4 0 5 5 5 5 5 5

Yeah. Yeah.)

3 2 1 2 2 2 2 2 0 4 4 4 4 4 0 5 5 5 5 5 5 3 2 1 2 2 2 2 2 0 4 4 4 4 4 0 5 5 5 5 5 5

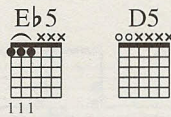
F5 E5 Eb5 D5

No.

3 2 1 2 2 2 2 2 0 4 4 4 4 4 0 5 5 5 5 5 5 3 2 1 0 0 0

Metabolic

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root



Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Fast ♩ = 180

1., 2., 3. 4.
Ab5 G5 Gb5 G5 Gb5 Ab5 G5 Ab5 Gb5 Ab5 G5 Gb5 Gb5 Ab5 N.C.

*Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1 End Rhy. Fig. 1

f P.M. - - - - P.M. - - - - P.M. P.M.

TAB

*Composite arrangement

Verse

Gb5 F5 E5 Eb5 N.C.

N.C.

Play 8 times

1. Gone, I could-n't mur-der your prom-

Rhy. Fig. 2 End Rhy. Fig. 2 Riff A End Riff A

P.M. - - - - -

Gtrs. 1 & 2: w/ Riff A (3 times)

- ise. Right be - fore my eyes the rev - o - lu - tion of my psy - cho - sis

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Ab5 G5 Gb5 G5 Gb5 Ab5 G5 Ab5 Gb5 Ab5 G5 Gb5 Gb5 Ab5 G5 Gb5

kept me out - ta the way. Once in - side all I hold is ash.

Gtrs. 1 & 2: w/ Riff A (4 times)
N.C.

Fall, _____ sup-press-ing ev - 'ry feel - ing. _____ I'm in so much

pain. _____ I have ev - 'ry fuck-in' right _____ to hate _____ you. I can't take it! _____

Pre-Chorus
Eb5

_____ The

Gtrs. 1 & 2

hard - est part was know - ing that I could nev - er be you. Now all I do is sit a - round and

Chorus
N.C.

Ab5

A5

Bb5

B5

Eb5

wish I could for - get you. My _____ de - mise, _____ I took a

D5 Ab5 A5 Bb5 B5 Eb5 D5 Ab5 A5

life worth liv - ing and made it worth a mock - er - y. I de -

Bb5 B5 Ab5 A5 Bb5 B5

ny, I fold but they keep on com - ing.

1., 2., 3. 4. To Coda

Eb5 F5 Eb5 D5 E5 F5 F#5 F5 F#5

I'm al - ways read - y to die but you're kill - ing me. but you're kill - ing me.

Gtr. 3 (dist.) Riff B End Riff B

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (5 times)

Gtr. 3 tacet

Gb5 F5 E5 Eb5

Gb5 F5 E5 Eb5

Gtrs. 1 & 2 tacet
N.C.

2. Who are you to me? Who am I to you?

Gtr. 3

7 10 7 10 7 10 7 10

Gb5 F5 E5 Eb5 Gb5 F5 E5 Eb5 G#5 F5 E5 Eb5

Is this a les - son in nep - o - tist - ic neg - lig - ence? By de - fault, you are

Gb5 F5 E5 Eb5 Gb5 F5 E5 Eb5 Gb5 F5 E5 Eb5 Gb5 F5 E5 Eb5 N.C.

my on - ly like to the out - side. Psy-cho-so - mat-ic su - i-cide. Where were you when I was

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

4 3 2 1 5 6 4 5 4 3 2 1 5 6 4 5 4 3 2 1 5 6 4 5 4 3 2 1

D.S. al Coda
(take repeats)

Gb5 F5 E5 Eb5 N.C. Gb5 F5 E5 Eb5 N.C. Gb5 F5 E5 Eb5 Gb5 F5 E5 Eb5

down? Can you show me a way — to face ev - 'ry - day with this _ face? Good - bye. Oh. —

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

4 3 2 1 4 3 2 1 4 3 2 1 5 6 4 5 4 3 2 1 5 6 4 5

⊕ Coda
Interlude

E♭5

Gtr. 2 tacet
N.C.

Gtr. 2

P.M. -----

Gtr. 1 Riff C

Gtr. 1: w/ Riff C

Gtr. 2

End Riff C

Harm. -----

Harm. -- -

Harm.

Gtrs. 1 & 2

Ah.

Riff D

End Riff D

Gtrs. 1 & 2: w/ Riff D (6 times)

Gtr. 3

Uh, uh, uh.

Verse

Gtr. 3 tacet

You. 3. When I blur my eyes, they make the whole world breathe.

Ab5 Gb5 E5 G5 Eb5 Ab5

Gtrs. 1 & 2

Rhy. Fig. 4

End Rhy. Fig. 4

grad. bend

1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

I see you fuck-ing me and I am ab - so - lute - ly con-trol-ling ev - 'ry urge to mu - til - ate;

Ab5 E5 G5 Eb5 Ab5 Gb5 E5 G5 Eb5 Ab5

G♭5 E5 G5 E♭5 A♭5 N.C. E5 G5 E♭5 A♭5

the one and on - ly an - swer. So much for mem - o - ries. I wan - na dress in your in - sec - u -

Gtrs. 1 & 2

G♭5 E5 G5 E♭5 A♭5 G♭5 E5 G5

rit - ies and be the per - fect you. I'm through. I'm out - stretched

E♭5 A♭5 G♭5 E5 G5 E♭5 A♭5

out for all to loathe. Here we go, the ul - tim - ate i - ron - y.

3

Breakdown

D5

Gtr. 2

Yeah. Yeah.

Gtr. 1

Yeah. Yeah. (Yeah.)

(cont. in notation)

Chorus

N.C. Ab5 D5 A5 D5 Bb5 D5 B5 Eb5 D5 Ab5 D5 A5 D5 Bb5 D5 B5 Eb5

My de - mise, I took a life worth liv - ing and made it worth a mock - er - y.

Gtrs. 1 & 2

6 8 7 7 8 8 8 8 9 9 13 13 12 8 8 6 6 8 7 7 8 8 8 8 9 9 13

D5 Ab5 D5 A5 D5 Bb5 D5 B5 N.C. Ab5 D5 A5 D5 Bb5 D5 B5

I de - ny, I fold but they keep on com - ing.

P.H. 1 7 (7) 6 6 8 7 7 8 8 8 9 9 9

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 3 & Riff B (8 times)

Eb5 F5 Eb5 D5 E5 1., 2., 3. F5 F#5 4. F5 F#5

I'm al - ways read - y to die but you're kill - ing me. but you're kill - ing

Eb5 F5 Eb5 D5 E5 F5 F#5 Eb5 F5 Eb5 D5 E5 F5 F#5

me, kill - ing me, kill - ing Stop.

E \flat 5 F5 E \flat 5 D5 E5 F5 F \sharp 5 E \flat 5 F5 E \flat 5 D5 E5 F5 F \sharp 5

me, Stop. kill - ing Stop.) me.

D5 G \flat 5 E5 G5 E \flat 5 A \flat 5 **Outro** 1., 2. A \flat 5 G \flat 5 E5 G5 E \flat 5 A \flat 5

Gtrs. 1 & 2

0 0 4 2 5 1 6

3. E \flat 5 A \flat 5 G \flat 5 E5 G5 E \flat 5 A \flat 5 G \flat 5 E5 G5

Kill - ing me.

(5) 1 6 6 4 2 5 1 6 6 4 2 5

E \flat 5 A \flat 5 G \flat 5 E5 G5 E \flat 5 A \flat 5 G \flat 5 E5 G5 E \flat 5 N.C.

(5) 1 6 6 4 2 5 1 6 6 4 2 5

Iowa

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor,
Chris Fehn, Nick Thompson, Sid Wilson and James Root

Tune down 3 1/2 steps:
(low to high) A-D-G-C-E-A

Intro

Slowly ♩ = 78

** F#5

(Screams & misc. noise) 32 sec.

Gr. 1 tacet

Play 20 times

Ar!

* Gr. 1

Riff A

End Riff A

Gr. 2 (dist.)

mp

let ring throughout

f

TAB

* Bass arr. for gr.

** Chord symbols reflect implied harmony.

F#5

Play 3 times

† Gtrs. 2 & 3 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

f

1/4

1/4

1/4

1/4

† Composite arrangement.

Verse

F#5

1. Re-lax, it's o-ver. You be-long to me. — I fill your mouth with dirt. Ha, ha, ha, ha.

2. You are my first. I can bare-ly breathe... I find you fas-cin-at-ing, ha, ha, ha.

3. So blue, so bro-ken, pa-per tow-el de-cays. — I have-n't left you yet.

Gr. 2

Riff B

End Riff B

1/2

1/2

1/2

1/2

Gr. 3

Riff B1

End Riff B1

1/2

1/2

1/2

1/2

Gtrs. 2 & 3: w/ Riffs B & B1

Re - lax, it's o - ver. You can nev - er leave. I take your sec - ond dig - it with -
 You are my fav - 'rite. Lay you down to sleep, it's all that I can do to stop. -
 So cold, sub - ver - sive. Your eyes are full of beasts of hor - ror. I will go a - way

1.

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

2.

Interlude

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)
 Gtr. 3: w/ Rhy. Fig. 1 (4 times)

me. Love.
 a - gain. Love.
 Love.

3.

Interlude

Gtr. 2: w/ Rhy. Fig. 1
 (2 times)

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)
 Gtr. 3: w/ Rhy. Fig. 1 (4 times)

Gtr. 2: w/ Rhy. Fig. 1
 (2 times)

Gtr. 2

1/4
 semi-P.H. - - -

4 2 (4) 2 2 0 0

Interlude

Gtr. 1: w/ Riff A (38 times)

Gtr. 2 F#5

1/2
 fdbk.

4 (4) 4 (4) (4)

Gtr. 3

pitch: C# G#

decresc.

4 2

Gtr. 2 tacet

Love. -

(4)

fdbk.

pitch: C#

pp

Gtr. 3 tacet

Love. Love, hm. Love.

Love.

Verse
F#5

Shouted: 4. You are mine, you will

Gtr. 2

f

Gtrs. 2 & 3
Rhy. Fig. 2

17 4/2 (4/2) 4/2 4/2 0

al - ways be mine. I can tear you a - part like a rag doll, up - on you.

End Rhy. Fig. 2

1/4

4/2 (4/2) 4/2 4/2 4/2 0 4/2 (4/2) 4/2 4/2

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (6 times)

All I want is to cov - et you now. You be - long to me. I will

Interlude

Lead & Bkgd. Voc.: w/ misc.
screaming (next 14 meas.)
F#5

Gtr. 4 (dist): w/ misc. pick scrapes, fdbk., etc. (next 26 meas.)

kill you to love you!

8

Gtrs. 2 & 3

1/4

4/2 (4/2) 4/2 4/2 0

(hold approx. 30 sec.)

rit.

1/4

1

4/2 (4/2) 4/2 (4/2) (4/2) 4/2 4/2

Outro

F#5

Gtr. 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (8 times)

16

fdbk.

pitch: C#

4/2 (4/2)

Gtr. 2 tacet

pp

(4/2)

(Bass & drums)

56

56

People = Shit
Disasterpiece
My Plague
Everything Ends
The Heretic Anthem
Gently
Left Behind
The Shape
I Am Hated
Skin Ticket
New Abortion
Metabolic
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